

ELEVENTH EDITION

# LITERATURE FOR COMPOSITION

*An Introduction to Literature*

SYLVAN BARNET

WILLIAM BURTO

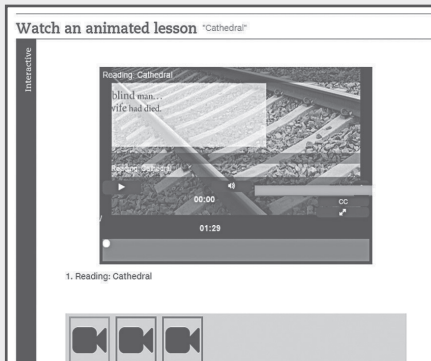
WILLIAM E. CAIN

CHERYL NIXON



## REVEL™ for *Literature for Composition*

REVEL™ is Pearson's newest way of delivering our respected content. Fully digital and highly engaging, REVEL™ offers an immersive learning experience designed for the way today's students read, think, and learn. Enlivening course content with media interactives and assessments, REVEL™ empowers educators to increase engagement with the course and to connect better with students.



## Video and Rich Multimedia Content

Videos, audio recordings, animations, and multimedia instruction provide context that enables students to engage with the text in a more meaningful way.

## Interactive Readings and Exercises

Students explore readings through interactive texts. Robust annotation tools allow students to take notes, and post-reading assignments let instructors monitor their students' completion of readings before class begins.

## Just-in-Time Context

Just-in-time context—encompassing biographical, historical, and social insights—is incorporated throughout, giving students a deeper understanding of what they read.

## Integrated Writing Assignments

Minimal-stakes, low-stakes, and high-stakes writing tasks allow students multiple opportunities to interact with the ideas presented in the reading assignments, ensuring that they come to class better prepared.

Young Goodman Brown [(1835) 1846]

Read the Biography | Nathaniel Hawthorne

© Everett Collection and AMO Photo Library / Alamy

Young Goodman<sup>®</sup> Brown came forth, at sunset, into the street of Salem village<sup>®</sup>; but past the threshold, to exchange a parting kiss with his young wife, a young woman named, thrust her own pretty head into the street, letting down the brim of her cap, while she called to Goodman Brown.

Goodman  
Title given by Puritans to a male head of a household; a term for other ordinary citizens.

"Dearest heart," whispered she, softly and rather sadly, when her lips were close to his ear, "pray thee, put off your journey until sunrise, and sleep in your own bed to-night. A lone woman is troubled with such dreams and such thoughts, that she's afraid of herself, sometimes. Pray, tarry with me this night, dear husband, of all nights in the year!"

This page intentionally left blank

ELEVENTH EDITION

# Literature for Composition

*An Introduction to Literature*

*Sylvan Barnet*

*Tufts University*

*William Burto*

*University of Massachusetts at Lowell*

*William E. Cain*

*Wellesley College*

*Cheryl L. Nixon*

*University of Massachusetts at Boston*

**PEARSON**

Boston Columbus Indianapolis New York San Francisco  
Amsterdam Cape Town Dubai London Madrid Milan Munich Paris Montréal Toronto  
Dehli Mexico City São Paulo Sydney Hong Kong Seoul Singapore Taipei Toyko

**This work is solely for the use of instructors and administrators for the purpose of teaching courses and assessing student learning. Unauthorized dissemination, publication or sale of the work, in whole or in part (including posting on the internet) will destroy the integrity of the work and is strictly prohibited.**

Senior Editor: Brad Potthoff  
Senior Development Editor: Anne Brunell  
Ehrenworth  
Program Manager: Eric Jorgensen  
Product Marketing Manager: Nicholas T. Bolt  
Field Marketing Manager: Joyce Nilsen  
Media Producer: Elizabeth Bravo  
Content Producer: Julia Pomann  
Media Editor: Christine Stavrou

Project Manager: Donna Campion  
Text Design, Project Coordination, and Electronic  
Page Makeup: Cenveo® Publisher Services  
Program Design Lead: Barbara Atkinson  
Cover Designer: Cenveo Publisher® Services  
Cover Illustration: marcusaives/Fotolia  
Senior Manufacturing Buyer: Roy L. Pickering, Jr.  
Printer/Binder: RR Donnelley/Crawfordsville  
Cover Printer: Phoenix Color/Hagerstown

Acknowledgments of third-party content appear on pages 1417–1426, which constitute an extension of this copyright page.

PEARSON, ALWAYS LEARNING, and MYWRITINGLAB are exclusive trademarks owned by Pearson Education, Inc. or its affiliates in the United States and/or other countries.

Unless otherwise indicated herein, any third-party trademarks that may appear in this work are the property of their respective owners and any references to third-party trademarks, logos, or other trade dress are for demonstrative or descriptive purposes only. Such references are not intended to imply any sponsorship, endorsement, authorization, or promotion of Pearson's products by the owners of such marks, or any relationship between the owner and Pearson Education, Inc., or its affiliates, authors, licensees, or distributors.

#### **Library of Congress Cataloging-in-Publication Data**

Names: Barnet, Sylvan, editor. | Burto, William, editor. | Cain, William E.,  
date-editor. | Pearson, Cheryl L. Nixon, editor.

Title: Literature for composition : an introduction to literature /  
[edited

by] Sylvan Barnet, William Burto, William E. Cain, Cheryl L. Nixon Pearson.

Description: Eleventh edition. | Boston : Pearson, 2016. | Previous editions  
had other title information: essays, stories, poems, and plays. |

Includes bibliographical references and index.

Identifiers: LCCN 2015048640 | ISBN 9780134099149 (student edition) | ISBN  
0134099141 (student edition) | ISBN 9780134101774 (exam copy) | ISBN  
0134101774 (exam copy)

Subjects: LCSH: College readers. | English language—Rhetoric—Problems,  
exercises, etc. | Criticism—Authorship—Problems, exercises, etc. |

Academic writing—Problems, exercises, etc.

Classification: LCC PE1417 .L633 2016 | DDC 808/.0427—dc23

LC record available at <http://lcn.loc.gov/2015048640>

Copyright © 2017, 2014, 2011 by Pearson Education, Inc.

All Rights Reserved. Printed in the United States of America. This publication is protected by copyright, and permission should be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise. For information regarding permissions, request forms and the appropriate contacts within the Pearson Education Global Rights & Permissions Department, please visit [www.pearsoned.com/permissions/](http://www.pearsoned.com/permissions/).

10 9 8 7 6 5 4 3 2 1—V055—19 18 17 16

Instructor's Review Copy ISBN 10: 0-13-410177-4

Instructor's Review Copy ISBN 13: 978-0-13-410177-4

Student Edition ISBN 10: 0-13-409914-1

Student Edition ISBN 13: 978-0-13-409914-9

A la Carte Edition ISBN 10: 0-13-431089-6

A la Carte Edition ISBN 13: 978-0-13-431089-3

**PEARSON**

[www.pearsonhighered.com](http://www.pearsonhighered.com)

# Contents

**Contents by Genre** xxiii

**Preface** xxvii

## **P A R T I**

### *Thinking Critically about Literature*

---

#### **C H A P T E R 1** How to Write an Effective Essay about Literature: A Crash Course 1

The Basic Strategy 1

Reading Closely: Approaching a First Draft 2

✓ Checklist: Generating Ideas for a Draft 5

Writing and Revising: Achieving a Readable Draft 6

✓ Checklist: Writing and Revising a Draft 9

Revising: Working with Peer Review 9

Preparing the Final Draft 10

#### **C H A P T E R 2** How to Engage in Critical Thinking about Literature: A Crash Course 11

The Basic Strategy 11

What Is Critical Thinking? 12

How Do We Engage in Critical Thinking? 13

Close Reading 14

✓ Checklist: Close Reading 15

Analysis: Inquiry, Interpretation, Argument 15

Inquiry 16

✓ Checklist: Inquiry and Question-Asking 17

Interpretation 18

✓ Checklist: Interpretation 19

Argument 19

✓ Checklist: Argument 20

Comparison and Synthesis 21

✓ Checklist: Comparison and Synthesis 22

Revision and Self-Awareness 22

Standing Back: Kinds of Writing 23

Nonanalytical versus Analytical Writing 23

## CHAPTER 3 The Writer as Reader

25

- Reading and Responding 25
- KATE CHOPIN • Ripe Figs** 25
  - Reading as Re-creation 26
  - Reading for Understanding: Collecting Evidence and Making Reasonable Inferences 27
  - Reading with Pen in Hand: Close Reading and Annotation 28
  - Reading for Response: Recording First Reactions 29
  - Reading for Inquiry: Ask Questions and Brainstorm Ideas 30
  - Reading in Context: Identifying Your Audience and Purpose 31
- From Reading to Writing: Developing an Analytical Essay with an Argumentative Thesis 32
- Student Analytical Essay*: “Images of Ripening in Kate Chopin’s ‘Ripe Figs’” 32
  - The Analytical Essay: Argument and Structure Analyzed 34
  - The Writing Process: From First Responses to Final Essay 35
  - Other Possibilities for Writing 37
- From Reading to Writing: Moving from Brainstorming to Analytical Essay 37
- BRUCE HOLLAND ROGERS • Three Soldiers** 37
  - The Writing Process: From Response Writing to Final Essay 38
  - Student Analytical Essay*: “Thinking about Three Soldiers Thinking” 39
  - The Analytical Essay: The Development of Ideas Analyzed 42
- From Reading to Writing: Moving from Preliminary Outline to Analytical Essay 43
- RAY BRADBURY • August 2026: There Will Come Soft Rains** 43
  - The Writing Process: From Outlining to Final Essay 47
  - Student Analytical Essay*: “The Lesson of ‘August 2026’” 48
- Your Turn: Additional Stories for Analysis** 51
- MICHELE SERROS • Senior Picture Day** 51
  - HARUKI MURAKAMI • On Seeing the 100% Perfect Girl One Beautiful April Morning** 56
  - JOHN UPDIKE • A & P** 59

## CHAPTER 4 The Reader as Writer

64

- Developing Ideas through Close Reading and Inquiry 64
- Getting Ideas 64
  - Annotating a Text 64
  - KATE CHOPIN • The Story of an Hour** 65
  - Brainstorming Ideas 66
  - Focused Freewriting 67
  - Listing Ideas, Details, and Quotations 67
  - Asking Questions 68
  - Keeping a Journal 69
- Developing a Thesis through Critical Thinking 70
- Arguing with Yourself 70
  - Arguing a Thesis 71
  - ✓ Checklist: The Thesis Sentence 72



From Reading to Writing to Revising: Drafting an Argument in an Analytical Essay	72
<i>Student Analytical Essay: "Ironies in an Hour" (Preliminary Draft)</i>	73
Revising an Argument	75
Outlining an Argument	75
Soliciting Peer Review, Thinking about Counterarguments	76
From Reading to Writing to Revising: Finalizing an Analytical Essay	77
<i>Student Analytical Essay: "Ironies of Life in Kate Chopin's 'The Story of an Hour'" (Final Draft)</i>	77
The Analytical Essay: The Final Draft Analyzed	80
From Reading to Writing to Revising: Drafting an Analytical Essay	80
<b>KATE CHOPIN • Désirée's Baby</b>	80
<i>Student Analytical Essay: "Race and Identity in 'Désirée's Baby'"</i>	84
From Reading to Writing to Revising: Drafting a Comparison Essay	87
<b>KATE CHOPIN • The Storm</b>	87
<i>Student Comparison Essay: "Two New Women"</i>	91
The Comparison Essay: Organization Analyzed	94
<b>Your Turn: Additional Stories for Analysis</b>	95
<b>DAGOBERTO GILB • Love in L.A.</b>	95
<b>ELIZABETH TALLENT • No One's a Mystery</b>	97
<b>JUNOT DÍAZ • How to Date a Brown Girl (Black Girl, White Girl, or Halfie)</b>	100
<b>T. CORAGHESSAN BOYLE • Greasy Lake</b>	103
<b>MARY HOOD • How Far She Went</b>	110

## CHAPTER 5 The Pleasures of Reading, Writing, and Thinking about Literature 116

The Pleasures of Literature	116
<b>ALLEN WOODMAN • Wallet</b>	117
The Pleasures of Analyzing the Texts That Surround Us	118
The Pleasures of Authoring Texts	119
The Pleasures of Interacting with Texts	120
Interacting with Fiction: Literature as Connection	121
<b>JAMAICA KINCAID • Girl</b>	122
Personal Response Essay	123
<i>Student Personal Response Essay: "The Narrator in Jamaica Kincaid's 'Girl': Questioning the Power of Voice"</i>	123
Interacting with Graphic Fiction: Literature as (Making and Breaking) Rules	127
<b>LYNDA BARRY • Before You Write</b>	128
Interacting with Poetry: Literature as Language	129
<b>JULIA BIRD • 14: a txt msg poM</b>	130
<b>BILLY COLLINS • Twitter Poem</b>	131
Interacting with Drama: Literature as Performance	131
<b>OSCAR WILDE • Excerpt from The Importance of Being Earnest</b>	132
Interacting with Essays: Literature as Discovery	134
<b>ANNA LISA RAYA • It's Hard Enough Being Me</b>	135
<b>Your Turn: Additional Poems, Stories, and Essay for Pleasurable Analysis</b>	138



**Poems**

- JIMMY SANTIAGO BACA • **Green Chile** 138  
ALBERTO RIOS • **Nani** 140  
WILLIAM CARLOS WILLIAMS • **This Is Just to Say** 141  
HELEN CHASIN • **The Word Plum** 142  
GARY SOTO • **Oranges** 143  
SARAH N. CLEGHORN • **The Golf Links** 145  
STEVIE SMITH • **Not Waving but Drowning** 145

**Stories**

- AMBROSE BIERCE • **An Occurrence at Owl Creek Bridge** 146  
MARGARET ATWOOD • **Happy Endings** 153

**Essay**

- GEORGE SAUNDERS • **Commencement Speech on Kindness** 156

**P A R T I I**

*Writing Arguments about Literature*

---

**CHAPTER 6** Close Reading: Paraphrase, Summary,  
and Explication 165

What Is Literature? 165

Literature and Form 165

Form and Meaning 167

**ROBERT FROST • The Span of Life** 167

Close Reading: Reading in Slow Motion 169

Exploring a Poem and Its Meaning 170

**LANGSTON HUGHES • Harlem** 170

Paraphrase 171

Summary 173

Explication 175

Working toward an Explication 176

*Student Explication Essay*: “Langston Hughes’s ‘Harlem’” 178

Explication as Argument 180

✓ Checklist: Drafting an Explication 182

*Student Argumentative Explication Essay*: “Giving Stamps Personality in  
‘Stamp Collecting’” 182

**CATHY SONG • Stamp Collecting** 183

**Your Turn**: *Additional Poems for Explication* 187

**WILLIAM SHAKESPEARE • Sonnet 73** 188

**JOHN DONNE • Holy Sonnet XIV** 189

**EMILY BRONTË • Spellbound** 189

**LI-YOUNG LEE • I Ask My Mother to Sing** 190

**RANDALL JARRELL • The Death of the Ball Turret Gunner** 191

## CHAPTER 7 Analysis: Inquiry, Interpretation, and Argument 192

- Analysis 192
- Understanding Analysis as a Process of Inquiry, Interpretation, and Argument 193
- Analyzing a Story from the Hebrew Bible: The Judgment of Solomon 194
- The Judgment of Solomon** 194
- Developing an Analysis of the Story 195
- Opening Up Additional Ways to Analyze the Story 196
- Analyzing a Story from the New Testament: The Parable of the Prodigal Son 197
- The Parable of the Prodigal Son** 198
- Asking Questions that Trigger an Analysis of the Story 198
- From Inquiry to Interpretation to Argument: Developing an Analytical Paper 199
- ERNEST HEMINGWAY • Cat in the Rain** 200
- Close Reading 202
- Inquiry Questions 203
- Interpretation Brainstorming 204
- The Argument-Centered Paper 205
- Student Argument Essay*: “Hemingway’s American Wife” 206
- From Inquiry to an Analytical Paper: A Second Example 208
- Student Analytical Essay*: “Hemingway’s Unhappy Lovers” 210
- Breaking Down the Analytical Essay 213
- Choosing a Topic and Developing a Thesis 213
- Developing an Argument 215
- Introductory Paragraphs 215
- Middle Paragraphs 217
- Concluding Paragraphs 218
- Coherence in Paragraphs: Using Transitions 219
- ✓ Checklist: Revising Paragraphs 219
- From Inquiry to Interpretation to Argument: Organizing Ideas in an Analytical Paper 220
- JAMES JOYCE • Araby** 220
- Finding and Organizing an Interpretation 224
- Student Analytical Essay*: “Everyday and Imagined Settings in ‘Araby’” 226
- From Inquiry to Interpretation to Argument: Maintaining an Interpretation in an Analytical Paper 231
- APHRA BEHN • Song: Love Armed** 231
- Maintaining Interpretive Interest Notes 231
- Student Analytical Essay*: “The Double Nature of Love” 233
- ✓ Checklist: *Editing a Draft* 235
- Your Turn: Additional Short Stories and Poems for Analysis** 236
- Stories**
- EDGAR ALLAN POE • The Cask of Amontillado** 236
- LESLIE MARMON SILKO • The Man to Send Rain Clouds** 242
- Poems**
- BILLY COLLINS • Introduction to Poetry** 245
- ROBERT FROST • The Road Not Taken** 246

JOHN KEATS • Ode on a Grecian Urn 247

MARTÍN ESPADA • Bully 249

## CHAPTER 8 Pushing Analysis Further: Reinterpreting and Revising

251

Interpretation and Meaning 251

Is the Author's Intention a Guide to Meaning? 252

What Characterizes a Sound Interpretation? 252

Interpreting Pat Mora's "Immigrants" 253

**PAT MORA • Immigrants** 254

✓ Checklist: Developing an Interpretation 255

Strategy #1: Pushing Analysis by Rethinking First Responses 255

**JEFFREY WHITMORE • Bedtime Story** 257

**DOUGLAS L. HASKINS • Hide and Seek** 258

**MARK PLANTS • Equal Rites** 258

Strategy #2: Pushing Analysis by Exploring Literary Form 259

✓ Checklist: Using Formal Evidence in an Analytical Essay 260

**LANGSTON HUGHES • Mother to Son** 261

*Student Analytical Essay*: "Accepting the Challenge of a Difficult Climb in  
Langston Hughes's 'Mother to Son'" 264

Strategy # 3: Pushing Analysis by Emphasizing Concepts and Insights 268

**ROBERT FROST • Stopping by Woods on a Snowy Evening** 269

*Student Analytical Essay*: "Stopping by Woods—and Going On" 270

Analyzing the Analytical Essay's Development of a Conceptual  
Interpretation 273

*Student Analytical Essay*: "'Stopping by Woods on a Snowy Evening' as a  
Short Story" 274

Strategy #4: Pushing Analysis through Revision 278

Revising for Ideas versus Mechanics 278

Revising Using Instructor Feedback, Peer Feedback, and Self-Critique 278

Examining a Preliminary Draft with Revision in Mind 279

**HA JIN • Saboteur** 280

*Student Analytical Essay*: "Morals in Ha Jin's 'Saboteur'" (Preliminary Draft) 287

Developing a Revision Strategy: Thesis, Ideas, Evidence, Organization, and  
Correctness 288

✓ Revision Checklist 289

*Student Analytical Essay*: "Individual and Social Morals in Ha Jin's 'Saboteur'"  
(Final Draft) 291

**Your Turn**: *Additional Poems and Story for Interpretation* 297

### Poems

**T. S. ELIOT • The Love Song of J. Alfred Prufrock** 297

**THOMAS HARDY • The Man He Killed** 301

**ANNE BRADSTREET • Before the Birth of One of Her Children** 302

**CHRISTINA ROSSETTI • After Death** 303

**FRED CHAPPELL • Narcissus and Echo** 304

**Story**

JOYCE CAROL OATES • **Where Are You Going, Where Have You Been?** 305

## CHAPTER 9 Comparison and Synthesis 317

Comparison and Critical Thinking 317

Organizing a Comparison Essay 318

Comparison and Close Reading 320

Comparison and Asking Questions 322

Comparison and Analyzing Evidence 323

Comparison and Arguing with Yourself 323

E. E. CUMMINGS • **Buffalo Bill 's** 324

✓ Checklist: Developing a Comparison 328

Synthesis through Close Reading: Analyzing a Revised Short Story 328

RAYMOND CARVER • **Mine** 329

RAYMOND CARVER • **Little Things** 330

Synthesis through Building a Concept Bridge: Connecting Two Poems 332

THYLIAS MOSS • **Tornados** 333

KWAME DAWES • **Tornado Child** 333

Synthesis Using Theme 336

SANDRA CISNEROS • **Barbie-Q** 337

MARYANNE O'HARA • **Diverging Paths and All That** 338

JAYNE ANNE PHILLIPS • **Sweethearts** 339

Synthesis Using Form 341

WILLIAM SHAKESPEARE • **Sonnet 18: Shall I Compare Thee to a Summer's Day?** 342

HOWARD MOSS • **Shall I Compare Thee to a Summer's Day?** 342

*Student Comparison Essay: "Condensing Shakespeare: A Comic Re-writing of a Shakespeare Sonnet"* 342

✓ Checklist: Revising a Comparison 348

**Your Turn: Additional Poems and Stories for Comparison and Synthesis** 348

### **Carpe Diem ("Seize The Day") Poems**

ROBERT HERRICK • **To the Virgins, to Make Much of Time** 348

CHRISTOPHER MARLOWE • **The Passionate Shepherd to His Love** 349

SIR WALTER RALEIGH • **The Nymph's Reply to the Shepherd** 350

ANDREW MARVELL • **To His Coy Mistress** 351

JOHN DONNE • **The Bait** 353

### **Poems about Blackberries**

GALWAY KINNELL • **Blackberry Eating** 354

SYLVIA PLATH • **Blackberrying** 355

SEAMUS HEANEY • **Blackberry-Picking** 356

YUSEF KOMUNYAKAA • **Blackberries** 357

### **Poems about America**

WALT WHITMAN • **I Hear America Singing** 359

LANGSTON HUGHES • **I, Too [Sing America]** 359

### **Stories about Reading and Writing**

- JULIO CORTÁZAR • The Continuity of Parks** 361  
**A. M. HOMES • Things You Should Know** 362  
**Stories about Grandmothers**  
**LAN SAMANTHA CHANG • Water Names** 364  
**KATHERINE ANNE PORTER • The Jilting of Granny Weatherall** 368

## **CHAPTER 10** Research: Writing with Sources 374

- Creating a Successful Research Plan 374  
    Enter Research with a Plan of Action 374  
    What Resources Does Your Institution Offer? 375  
    What Type of Research Do You Want to Do? 376  
Selecting a Research Topic and Generating Research Questions 376  
    Use Close Reading as Your Starting Point 376  
    Select Your Topic 377  
    Skim Resources through Preliminary Research 377  
    Narrow Your Topic, and Form a Working Thesis 377  
    Generate Key Concepts as Keywords 380  
    Create Inquiry Questions 380  
Locating Materials through Productive Searches 381  
    Generate Meaningful Keywords 382  
    ✓ Checklist: Creating Meaningful Keywords for a Successful Search 382  
Using Academic Databases to Locate Materials 382  
    Search the MLA Database 382  
    Search Full-Text Academic Databases 383  
    Perform Advanced Keyword Searches 383  
    Evaluate the Results List, and Revise Your Search 384  
    Evaluate the Individual Titles 384  
Using the Library Catalog to Locate Materials 385  
    Locate Books and Additional Resources 386  
    Use a Catalog Entry to Locate More Sources 386  
Using the Internet to Perform Meaningful Research 387  
    Locate Academic Sites on the Internet 388  
    Locate Information-Rich Sites on the Internet 389  
    Avoid Commercial Sites on the Internet 389  
    Locate Well-known Literary Sites on the Internet 389  
    Locate Primary Sources on the Internet 389  
Evaluating Sources for Academic Quality 390  
    ✓ Checklist: Evaluating Web Sites for Quality 390  
Evaluating Sources for Topic “Fit” 392  
    ✓ Checklist: Evaluating Sources for Topic “Fit” 393  
Taking Notes on Secondary Sources 395  
    A Guide to Note Taking 395  
Drafting the Research Paper 399  
    Focus on Primary Sources 400

Integrate Secondary Sources	400
Create a Relationship between Your Writing and the Source	400
Surround the Source with Your Writing	401
Agree with a Source in Order to Develop Your Ideas	401
Apply a Source in Order to Develop Your Ideas	401
Disagree with a Source in Order to Develop Your Ideas	402
Synthesize Critics' Ideas to Show Scholarly Debate	403
Avoiding Plagiarism	403
<i>Student Research Essay</i> : "Dickinson's Representation of Changing Seasons and Changing Emotions"	404

## PART III

### *Analyzing Literary Forms and Elements*

---

## CHAPTER 11 Reading and Writing about Essays 415

Types of Essays	415
Elements of Essays	416
The Essayist's Persona	416
Voice	417
Tone	417
Topic and Thesis	418
<b>BRENT STAPLES • Black Men and Public Space</b>	419
✓ Checklist: Getting Ideas for Writing about Essays	421
<i>Student Writing Portfolio</i> Summary Paper	422
Writing a Summary Paper	422
Annotation: Reading for Information	424
Note Taking: Using Inquiry Notes to Summarize Information	425
Inquiry: Paragraph-by-Paragraph Notes	425
Crafting a Thesis and Creating a Concise Summary	426
Drafting: Crafting a Strong Thesis	426
Drafting: Creating a Concise Summary	428
<i>Student Summary Paragraph</i> : Summary Paragraph on Staples (Preliminary Draft)	429
Revision: Using a Revision Strategy	430
✓ Revision Checklist	430
Revision: Revising to Integrate Evidence	430
<i>Student Summary Paragraph</i> : "Exploring Racial Fear: A Summary of Brent Staples' 'Black Men and Public Spaces'" (Final Draft)	431
<b>Your Turn</b> : Additional Essays for Analysis	431
<b>LANGSTON HUGHES • Salvation</b>	432
<b>LAURA VANDERKAM • Hookups Starve the Soul</b>	433
<b>STEVEN DOLOFF • The Opposite Sex</b>	435
<b>GRETEL EHRLICH • About Men</b>	437

## CHAPTER 12 Reading and Writing about Stories

440

Stories True and False 440

**GRACE PALEY • Samuel** 441

Elements of Fiction 443

Character 443

Plot 444

Foreshadowing 445

Setting and Atmosphere 446

Symbolism 446

Narrative Point of View 448

Style and Point of View 449

Theme 450

**WILLIAM FAULKNER • A Rose for Emily** 451

✓ Checklist: Getting Ideas for Writing about Stories 457

**Student Writing Portfolio** *Analytical Paper* 460

Writing an Analytical Paper 460

Annotation: Reading for Form and Content 461

Note Taking: Using Inquiry Notes to Generate Ideas 462

Inquiry: Double- (or Triple-) Entry Notes 462

Inquiry: Listing Notes 463

Inquiry: Journal Writing 464

Drafting: Creating an Argument and Explaining Your Interpretation 465

*Student Analytical Essay*: “Homer’s Murder in ‘A Rose for Emily’”

(Preliminary Draft) 466

Revision: Using a Revision Strategy 469

✓ Revision Checklist 470

Revision: Revising to Strengthen the Thesis 470

Revision: Revising to Develop Ideas 471

Revision: Revising to Improve Organization 472

*Student Analytical Essay*: “The Townspeople’s Responsibility for

Homer’s Murder in ‘A Rose for Emily’” (Final Draft) 474

**Your Turn: Additional Stories for Analysis** 480

**KATHERINE MANSFIELD • Miss Brill** 481

**TIM O’BRIEN • The Things They Carried** 484

**GABRIEL GARCÍA MÁRQUEZ • A Very Old Man with Enormous Wings:**

**A Tale for Children** 495

**An Author in Depth: Flannery O’Connor** 500

**FLANNERY O’CONNOR • A Good Man Is Hard to Find** 500

Remarks from Essays and Letters 511

From “The Fiction Writer and His Country” 511

From “Some Aspects of the Grotesque in Southern Fiction” 512

From “The Nature and Aim of Fiction” 512

From “Writing Short Stories” 513

On Interpreting “A Good Man Is Hard to Find” 513

“A Reasonable Use of the Unreasonable” 514



## CHAPTER 13 Reading and Writing about Graphic Fiction 517

- Letters and Pictures, Words and Images 517
- Reading an Image: A Short Story Told in One Panel 520
  - TONY CARRILLO • F Minus** 520
- Elements of Graphic Fiction 522
  - Visual Elements 522
  - Narrative and Graphic Jumps 523
  - Graphic Style 523
- Reading a Series of Images: A Story Told in Sequential Panels 524
  - ART SPIEGELMAN • Nature vs. Nurture** 525
  - ✓ Checklist: Getting Ideas for Writing Arguments about Graphic Fiction 527
- Your Turn: Additional Graphic Fiction for Analysis** 529
  - WILL EISNER • Hamlet on a Rooftop** 529
  - R. CRUMB and DAVID ZANE MAIROWITZ • A Hunger Artist** 541

## CHAPTER 14 Reading and Writing about Plays 547

- Types of Plays 547
  - Tragedy 547
  - Comedy 549
- Elements of Drama 550
  - Theme 550
  - Plot 550
  - Gestures 552
  - Setting 552
  - Characterization and Motivation 553
  - ✓ Checklist: Getting Ideas for Writing Arguments about Plays 554
- Thinking about a Film Version of a Play 555
  - Getting Ready to Write about a Filmed Play 556
  - ✓ Checklist: Writing about a Filmed Play 556
- Student Writing Portfolio** *Comparison Paper* 557
  - Writing a Comparison Paper 557
    - SUSAN GLASPELL • Trifles** 558
    - SUSAN GLASPELL • A Jury of Her Peers** 567
- Annotation: Marginal Notes 582
- Comparison as a Form of Critical Thinking 584
- Inquiry Notes: Comparison Grid 584
- Inquiry Notes: Journal Writing 585
- Drafting and Revision: Using Comparison to Create Interpretation and Argument 587
  - Student Analytical Essay: "Trifles, the Play, versus 'A Jury of Her Peers,' the Short Story"* (Preliminary Draft) 587
- Revision: Using a Revision Strategy 593
  - ✓ Revision Checklist 593
- Revision: Revising to Develop Ideas 594

- Revision: Revising to Clarify Style 595
- ✓ Writing Style Checklist 595
  - Student Analytical Essay*: “The Dramatic Action of *Trifles*: Making the Audience into Detectives” (Final Draft) 597
- Your Turn**: *Additional Plays for Analysis* 605
- A Modern Comedy 605
- DAVID IVES • Sure Thing** 606
- A Note on Greek Tragedy 614
- A Greek Tragedy 616
- SOPHOCLES • Antigone** 616
- An Author in Depth**: *William Shakespeare* 640
- WILLIAM SHAKESPEARE** 640
  - A Note on the Elizabethan Theater 641
  - A Note on *Hamlet* on the Stage 642
  - A Note on the Text of *Hamlet* 646
  - WILLIAM SHAKESPEARE • The Tragedy of Hamlet, Prince of Denmark** 652
  - ANNE BARTON • The Promulgation of Confusion** 756
  - STANLEY WELLS • On the First Soliloquy** 759
  - ELAINE SHOWALTER • Representing Ophelia** 761
  - BERNICE W. KLIMAN • The BBC *Hamlet*: A Television Production** 762
  - WILL SARETTA • Branagh’s Film of *Hamlet*** 764

## CHAPTER 15 Reading and Writing about Poems 766

- Elements of Poetry 766
- The Speaker and the Poet 766
  - EMILY DICKINSON • I’m Nobody! Who are you?** 766
  - EMILY DICKINSON • Wild Nights—Wild Nights** 768
  - The Language of Poetry: Diction and Tone 769
  - WILLIAM SHAKESPEARE • Sonnet 146** 769
  - Figurative Language 770
  - WILLIAM SHAKESPEARE • Sonnet 130** 772
  - Imagery and Symbolism 773
  - EDMUND WALLER • Song** 773
  - WILLIAM BLAKE • The Sick Rose** 774
  - Verbal Irony and Paradox 775
  - Structure 775
- Rhythm and Versification: A Glossary for Reference 776
- Meter 777
  - Patterns of Sound 780
  - Stanzaic Patterns 781
  - BILLY COLLINS • Sonnet** 782
  - Blank Verse and Free Verse 783
  - ✓ Checklist: Getting Ideas for Writing Arguments about Poems 783
- Student Writing Portfolio** *Explication Paper* 785
- Writing an Explication Paper 785
- ✓ Checklist: Explication 786
  - GWENDOLYN BROOKS • kitchenette building** 787

- Annotation: Highlighting First Reactions 788
- Explication as a Form of Critical Thinking 789
- Annotation: Rereading and Adding Inquiry Questions 790
- Inquiry: Mapping, Clustering, and Creating Graphic Notes 791
- Inquiry: Journal Writing 793
- Drafting and Revision: Explaining a Close Reading 794  
*Student Explication Essay: "Life in a 'kitchenette building'"*  
 (Preliminary Draft) 795
- Revision: Using a Revision Strategy 798  
 ✓ Revision Checklist 798
- Revision: Revising to Strengthen the Thesis 799
- Revision: Revising to Integrate and Explain Evidence 800  
*Student Analytical Essay: "The Contest between Dreams and Everyday Life in Brooks's 'kitchenette building'"* (Final Draft) 802
- Your Turn:** *Additional Poems for Analysis* 807
- ROBERT BROWNING • *My Last Duchess* 807
- E. E. CUMMINGS • *Anyone Lived in a Pretty How Town* 809
- SYLVIA PLATH • *Daddy* 811
- GWENDOLYN BROOKS • *We Real Cool* 813
- ETHERIDGE KNIGHT • *For Malcolm, a Year After* 814
- ANNE SEXTON • *Her Kind* 815
- JAMES WRIGHT • *Lying in a Hammock at William Duffy's Farm in Pine Island, Minnesota* 816
- An Author in Depth:** *Robert Frost* 817
- Robert Frost on Poetry 818
- ROBERT FROST • *The Figure a Poem Makes* 818
- ROBERT FROST • *The Pasture* 819
- ROBERT FROST • *Mowing* 820
- ROBERT FROST • *The Wood-Pile* 820
- ROBERT FROST • *The Oven Bird* 821
- ROBERT FROST • *The Need of Being Versed in Country Things* 822
- ROBERT FROST • *The Most of It* 823
- ROBERT FROST • *Design* 824

## P A R T I V

### *Enjoying Literary Themes: A Thematic Anthology*

---

## CHAPTER 16 The World around Us

825

### *Essays*

- HENRY DAVID THOREAU • *Where I Lived, and What I Lived For* 825
- HENRY DAVID THOREAU • *The Ponds* 825
- BILL MCKIBBEN • *Now or Never* 828

### *Stories*

- AESOP • *The Ant and the Grasshopper* 832
- AESOP • *The North Wind and the Sun* 833

- JACK LONDON • To Build a Fire 833  
SARAH ORNE JEWETT • A White Heron 844  
PATRICIA GRACE • Butterflies 850

**Poems**

- MATTHEW ARNOLD • In Harmony with Nature 852  
THOMAS HARDY • Transformations 853  
GERARD MANLEY HOPKINS • God's Grandeur 854  
WALT WHITMAN • A Noiseless Patient Spider 855  
EMILY DICKINSON • A Narrow Fellow in the Grass 856  
EMILY DICKINSON • There's a certain Slant of light 857  
EMILY DICKINSON • The name—of it—is 'Autumn' 857  
JOY HARJO • Vision 858  
MARY OLIVER • The Black Walnut Tree 859  
KAY RYAN • Turtle 860

**Chapter Overview:** *Looking Backward/Looking Forward* 861

**CHAPTER 17** Technology and Human Identity 862

**Essay**

- NICHOLAS CARR • Is Google Making Us Stupid? 862

**Stories**

- KURT VONNEGUT, JR. • Harrison Bergeron 870  
AMY STERLING CASIL • Perfect Stranger 874  
MARK TWAIN • A Telephonic Conversation 884  
MARIA SEMPLE • Dear Mountain Room Parents 887  
ROBIN HEMLEY • Reply All 890  
JOHN CHEEVER • The Enormous Radio 895  
RAY BRADBURY • The Veldt 902  
STEPHEN KING • Word Processor of the Gods 912  
KIT REED • The New You 924

**Poems**

- WALT WHITMAN • To a Locomotive in Winter 931  
EMILY DICKINSON • I Like to See it Lap the Miles 932  
DANIEL NYIKOS • Potato Soup 933  
A. E. STALLINGS • Sestina: Like 934  
MARCUS WICKER • Ode to Browsing the Web 935

**Play**

- LUIS VALDEZ • Los Vendidos 937

**Chapter Overview:** *Looking Backward/Looking Forward* 946

**CHAPTER 18** Love and Hate, Men and Women 948

**Essay**

- JUDITH ORTIZ COFER • I Fell in Love, or My Hormones Awakened 948

**Stories**

- ZORA NEALE HURSTON • Sweat 953  
JHUMPA LAHIRI • This Blessed House 961

**Poems**

- ANONYMOUS • Western Wind 972  
 WILLIAM SHAKESPEARE • Sonnet 116 972  
 JOHN DONNE • A Valediction: Forbidding Mourning 973  
 EDNA ST. VINCENT MILLAY • Love Is Not All: It Is Not Meat  
 nor Drink 975  
 ROBERT BROWNING • Porphyria's Lover 976  
 NIKKI GIOVANNI • Love in Place 978  
 ANONYMOUS • Higamus, Hogamus 979  
 DOROTHY PARKER • General Review of the Sex Situation 979  
 FRANK O'HARA • Homosexuality 980  
 MARGE PIERCY • Barbie Doll 981

**Play**

- TERRENCE MCNALLY • Andre's Mother 982

**Chapter Overview:** *Looking Backward/Looking Forward* 985

## C H A P T E R 19 Innocence and Experience 986

**Essay**

- GEORGE ORWELL • Shooting an Elephant 986

**Stories**

- CHARLOTTE PERKINS GILMAN • The Yellow Wallpaper 991  
 JOHN STEINBECK • The Chrysanthemums 1002  
 ALICE WALKER • Everyday Use 1010

**Poems**

- WILLIAM BLAKE • Infant Joy 1016  
 WILLIAM BLAKE • Infant Sorrow 1017  
 WILLIAM BLAKE • The Lamb 1018  
 WILLIAM BLAKE • The Tyger 1018  
 THOMAS HARDY • The Ruined Maid 1019  
 E. E. CUMMINGS • in Just- 1020  
 LOUISE GLÜCK • The School Children 1021  
 LINDA PASTAN • Ethics 1022  
 THEODORE ROETHKE • My Papa's Waltz 1023  
 SHARON OLDS • Rites of Passage 1024  
 NATASHA TRETSEWEY • White Lies 1025

**Chapter Overview:** *Looking Backward/Looking Forward* 1026

## C H A P T E R 20 All in a Day's Work 1028

**Essay**

- BARBARA EHRENREICH • Wal-Mart Orientation Program 1028

**Stories**

- JACOB GRIMM AND WILHELM GRIMM • Mother Holle 1031  
 WILLIAM CARLOS WILLIAMS • The Use of Force 1034  
 WILL EISNER • The Day I Became a Professional 1037  
 DANIEL OROZCO • Orientation 1041

**Poems**

- WILLIAM WORDSWORTH • *The Solitary Reaper* 1045  
CARL SANDBURG • *Chicago* 1046  
GARY SNYDER • *Hay for the Horses* 1048  
ROBERT HAYDEN • *Those Winter Sundays* 1049  
SEAMUS HEANEY • *Digging* 1049  
JULIA ALVAREZ • *Woman's Work* 1050  
MARGE PIERCY • *To be of use* 1051  
JIMMY SANTIAGO BACA • *So Mexicans Are Taking Jobs from  
Americans* 1052

**Plays**

- JANE MARTIN • *Rodeo* 1054  
ARTHUR MILLER • *Death of a Salesman* 1057

**Chapter Overview:** *Looking Backward/Looking Forward* 1123

**CHAPTER 21** American Dreams and Nightmares 1125

**Essays**

- CHIEF SEATTLE • *My People* 1125  
ELIZABETH CADY STANTON • *Declaration of Sentiments and  
Resolutions* 1128  
ABRAHAM LINCOLN • *Address at the Dedication of the Gettysburg  
National Cemetery* 1132  
STUDS TERKEL • *Arnold Schwarzenegger's Dream* 1133  
ANDREW LAM • *Who Will Light Incense When Mother's Gone?* 1135

**Stories**

- SHERMAN ALEXIE • *The Lone Ranger and Tonto Fistfight in Heaven* 1137  
RALPH ELLISON • *Battle Royal* 1142  
TONI CADE BAMBARA • *The Lesson* 1152  
AMY TAN • *Two Kinds* 1158

**Poems**

- ROBERT HAYDEN • *Frederick Douglass* 1166  
LORNA DEE CERVANTES • *Refugee Ship* 1167  
EDWIN ARLINGTON ROBINSON • *Richard Cory* 1168  
W. H. AUDEN • *The Unknown Citizen* 1169  
EMMA LAZARUS • *The New Colossus* 1170  
THOMAS BAILEY ALDRICH • *The Unguarded Gates* 1171  
JOSEPH BRUCHAC III • *Ellis Island* 1172  
AURORA LEVINS MORALES • *Child of the Americas* 1174  
GLORIA ANZALDÚA • *To Live in the Borderlands Means You* 1175  
MITSUYE YAMADA • *To the Lady* 1177  
nila northSUN • *Moving Camp Too Far* 1179  
YUSEF KOMUNYAKAA • *Facing It* 1180  
BILLY COLLINS • *The Names* 1182

**Play**

- LORRAINE HANSBERRY • *A Raisin in the Sun* 1185

**Chapter Overview:** *Looking Backward/Looking Forward* 1240

## CHAPTER 22 Law and Disorder

1241

*Essay*

MARTIN LUTHER KING JR. • Letter from Birmingham Jail 1242

*Stories*

ELIZABETH BISHOP • The Hanging of the Mouse 1254

URSULA K. LE GUIN • The Ones Who Walk Away from Omelas 1257

SHIRLEY JACKSON • The Lottery 1261

WILLIAM FAULKNER • Barn Burning 1267

TOBIAS WOLFF • Powder 1279

*Poems*

ANONYMOUS • Birmingham Jail 1282

A. E. HOUSMAN • The Carpenter's Son 1284

A. E. HOUSMAN • Oh who is that young sinner 1285

DOROTHY PARKER • Résumé 1286

CLAUDE MCKAY • If We Must Die 1287

JIMMY SANTIAGO BACA • Cloudy Day 1287

CAROLYN FORCHÉ • The Colonel 1289

HAKI MADHUBUTI • The B Network 1290

JILL MCDONOUGH • Three a.m. 1291

*Play*

BILLY GODA • No Crime 1292

*Chapter Overview: Looking Backward/Looking Forward* 1296

## CHAPTER 23 Journeys

1297

*Essay*

JOAN DIDION • On Going Home 1297

*Stories*

NATHANIEL HAWTHORNE • Young Goodman Brown 1299

EUDORA WELTY • A Worn Path 1308

JAMES JOYCE • Eveline 1313

RAYMOND CARVER • Cathedral 1317

*Poems*

JOHN KEATS • On First Looking into Chapman's Homer 1326

PERCY BYSSHE SHELLEY • Ozymandias 1327

ALFRED, LORD TENNYSON • Ulysses 1328

COUNTEE CULLEN • Incident 1330

WILLIAM STAFFORD • Traveling through the Dark 1331

ADRIENNE RICH • Diving into the Wreck 1332

DEREK WALCOTT • A Far Cry from Africa 1335

SHERMAN ALEXIE • On the Amtrak from Boston to New York City 1336

WILLIAM BUTLER YEATS • Sailing to Byzantium 1338

CHRISTINA ROSSETTI • Uphill 1339

*Play*

HENRIK IBSEN • A Doll's House 1340

*Chapter Overview: Looking Backward/Looking Forward* 1390



**A P P E N D I X A** Writing about Literature: an Overview  
of Critical Strategies 1391

The Nature of Critical Writing 1391  
Criticism as Argument: Assumptions and Evidence 1391  
Some Critical Strategies 1392  
    Formalist Criticism (New Criticism) 1393  
    Deconstruction 1394  
    Reader-Response Criticism 1394  
    Archetypal Criticism (Myth Criticism) 1395  
    Historical Criticism 1396  
    Biographical Criticism 1397  
    Marxist Criticism 1397  
    New Historicist Criticism 1398  
    Psychological or Psychoanalytic Criticism 1398  
    Gender Criticism (Feminist, and Lesbian and Gay Criticism) 1399  
**Your Turn:** *Putting Critical Strategies to Work* 1401

**A P P E N D I X B** The Basics of Manuscript Form 1403

Basic Manuscript Form 1403  
Quotations and Quotation Marks 1404  
    Quotation Marks or Italics? 1406  
    A Note on the Possessive 1406  
Documentation: Internal Parenthetical Citations and a List of Works Cited  
    (MLA Format) 1406  
    Internal Parenthetical Citations 1407  
    Parenthetical Citations and List of Works Cited 1407  
    Forms of Citation in Works Cited 1409  
Citing Internet Sources 1415  
    ✓ Checklist: Citing Sources on the Web 1415  
  
Credits 1417  
Index of Authors, Titles, First Lines 1427  
Index of Terms 1435

# Contents by Genre

## Essays

---

- Anne Barton** *The Promulgation of Confusion* 756
- Nicholas Carr** *Is Google Making Us Stupid?* 862
- Judith Ortiz Cofer** *I Fell in Love, or My Hormones Awakened* 948
- Joan Didion** *On Going Home* 1297
- Steven Doloff** *The Opposite Sex* 435
- Barbara Ehrenreich** *Wal-Mart Orientation Program* 1028
- Gretel Ehrlich** *About Men* 437
- Langston Hughes** *Salvation* 431
- Martin Luther King Jr.** *Letter from Birmingham Jail* 1241
- Bernice W. Kliman** *The BBC Hamlet: A Television Production* 762
- Andrew Lam** *Who Will Light Incense When Mother's Gone?* 1135
- Abraham Lincoln** *Address at the Dedication of the Gettysburg National Cemetery* 1132
- Bill McKibben** *Now or Never* 828
- George Orwell** *Shooting an Elephant* 986
- Anna Lisa Raya** *It's Hard Enough Being Me* 135
- George Saunders** *Commencement Speech on Kindness* 156
- Will Saretta** *Branagh's Film of Hamlet* 764
- Chief Seattle** *My People* 1125
- Elizabeth Cady Stanton** *Declaration of Sentiments and Resolutions* 1128
- Brent Staples** *Black Men and Public Space* 419
- Elaine Showalter** *Representing Ophelia* 761
- Studs Terkel** *Arnold Schwarzenegger's Dream* 1133
- Henry David Thoreau** *From Walden* 825
- Laura Vanderkam** *Hookups Starve the Soul* 433
- Stanley Wells** *On the First Soliloquy* 759

## Short Stories

---

- Aesop** *The Ant and the Grasshopper* 832  
*The North Wind and the Sun* 833
- Sherman Alexie** *The Lone Ranger and Tonto Fistfight in Heaven* 1137
- Anonymous** *The Judgment of Solomon* 194  
*The Parable of the Prodigal Son* 198
- Margaret Atwood** *Happy Endings* 152
- Toni Cade Bambara** *The Lesson* 1152
- Ambrose Bierce** *An Occurrence at Owl Creek Bridge* 146
- Elizabeth Bishop** *The Hanging of the Mouse* 1254
- T. Coraghessan Boyle** *Greasy Lake* 103
- Ray Bradbury** *August 2026: There Will Come Soft Rains* 43  
*The Veldt* 902
- Raymond Carver** *Cathedral* 1317  
*Mine* 329  
*Little Things* 330
- Lan Samantha Chang** *Water Names* 364
- John Cheever** *The Enormous Radio* 894
- Kate Chopin** *Ripe Figs* 25  
*The Story of an Hour* 65  
*Désirée's Baby* 80  
*The Storm* 87
- Sandra Cisneros** *Barbie-Q* 336
- Julio Cortázar** *The Continuity of Parks* 360
- Junot Diaz** *How to Date a Brown Girl, Black Girl, White Girl, or Halfie* 100
- Will Eisner** *The Day I Became a Professional* 1037
- Ralph Ellison** *Battle Royal* 1142

- William Faulkner** *A Rose for Emily* 451  
*Barn Burning* 1267
- Amy Sterling Casil** *Perfect Stranger* 874
- Dagoberto Gilb** *Love in L.A.* 95
- Charlotte Perkins Gilman** *The Yellow Wallpaper* 991
- Susan Glaspell** *A Jury of Her Peers* 567
- Patricia Grace** *Butterflies* 850
- Jacob Grimm and Wilhelm Grimm** *Mother Holle* 1031
- Ursula K. Le Guin** *The Ones Who Walk Away from Omelas* 1256
- Douglas L. Haskins** *Hide and Seek* 258
- Nathaniel Hawthorne** *Young Goodman Brown* 1299
- Ernest Hemingway** *Cat in the Rain* 199
- Robin Hemley** *Reply All* 890
- A.M. Homes** *Things You Should Know* 362
- Mary Hood** *How Far She Went* 110
- Zora Neale Hurston** *Sweat* 952
- Shirley Jackson** *The Lottery* 1261
- Sarah Orne Jewett** *A White Heron* 843
- Ha Jin** *Saboteur* 280
- James Joyce** *Araby* 220  
*Eveline* 1313
- Jamaica Kincaid** *Girl* 121
- Stephen King** *Word Processor of the Gods* 911
- Jhumpa Lahiri** *This Blessed House* 960
- Jack London** *To Build a Fire* 833
- Katherine Mansfield** *Miss Brill* 480
- Gabriel García Márquez** *A Very Old Man with Enormous Wings: A Tale for Children* 495
- Haruki Murakami** *On Seeing the 100% Perfect Girl One Beautiful April Morning* 55
- Joyce Carol Oates** *Where Are You Going, Where Have You Been?* 305
- Tim O'Brien** *The Things They Carried* 484
- Flannery O'Connor** *A Good Man Is Hard to Find* 500
- Maryanne O'Hara** *Diverging Paths and All That* 338
- Daniel Orozco** *Orientation* 1041
- Grace Paley** *Samuel* 440
- Dorothy Parker** *A Telephone Call*
- Edgar Allan Poe** *The Cask of Amontillado* 236
- Mark Plants** *Equal Rites* 258
- Jayne Anne Phillips** *Sweethearts* 338
- Katherine Anne Porter** *The Jilting of Granny Weatherall* 367
- Kit Reed** *The New You* 924
- Bruce Holland Rogers** *Three Soldiers* 37
- Maria Semple** *Dear Mountain Room Parents* 887
- Michele Serros** *Senior Picture Day* 51
- Leslie Marmon Silko** *The Man to Send Rain Clouds* 241
- John Steinbeck** *The Chrysanthemums* 1002
- Elizabeth Tallent** *No One's a Mystery* 97
- Amy Tan** *Two Kinds* 1158
- Mark Twain** *A Telephonic Conversation* 884
- John Updike** *A & P* 58
- Kurt Vonnegut, Jr.** *Harrison Bergeron* 869
- Alice Walker** *Everyday Use* 1009
- Eudora Welty** *A Worn Path* 1308
- Jeffrey Whitmore** *Bedtime Story* 257
- William Carlos Williams** *The Use of Force* 1033
- Tobias Wolff** *Powder* 1279
- Allen Woodman** *Wallet* 117

## Drama

- Susan Glaspell** *Trifles* 558
- Billy Goda** *No Crime* 1292
- Lorraine Hansberry** *A Raisin in the Sun* 1184
- Henrik Ibsen** *A Doll's House* 1340
- David Ives** *Sure Thing* 605
- Jane Martin** *Rodeo* 1054
- Terrence McNally** *Andre's Mother* 982
- Arthur Miller** *Death of a Salesman* 1056
- William Shakespeare** *The Tragedy of Hamlet, Prince of Denmark* 652
- Sophocles** *Antigone* 616
- Luis Valdez** *Los Vendidos* 937
- Oscar Wilde** Excerpt from *The Importance of Being Ernest* 132

## Poetry

---

- Thomas Bailey Aldrich** *The Unguarded Gates* 1171
- Sherman Alexie** *On the Amtrak from Boston to New York City* 1336
- Julia Alvarez** *Woman's Work* 1050
- Anonymous** *Higamus, Hogamus* 979  
*Western Wind* 972  
*Birmingham Jail* 1282
- Gloria Anzaldúa** *To Live in the Borderlands Means You* 1175
- W. H. Auden** *The Unknown Citizen* 1169
- Matthew Arnold** *In Harmony with Nature* 851
- Aphra Behn** *Song: Love Armed* 231
- Julia Bird** *14: a txt msg poem* 130
- William Blake** *The Sick Rose* 774  
*Infant Joy* 1016  
*Infant Sorrow* 1017  
*The Lamb* 1018  
*The Tyger* 1018
- Jimmy Santiago Baca** *Green Chili* 138  
*So Mexicans Are Taking Jobs from Americans* 1052  
*Cloudy Day* 1287
- Anne Bradstreet** *Before the Birth of One of Her Children* 302
- Emily Brontë** *Spellbound* 189
- Gwendolyn Brooks** *kitchenette building* 787  
*We Real Cool* 813
- Robert Browning** *My Last Duchess* 807  
*Porphyria's Lover* 976
- Joseph Bruchac III** *Ellis Island* 1172
- Lorna Dee Cervantes** *Refugee Ship* 1167
- Fred Chapelle** *Narcissus and Echo* 304
- Helen Chasin** *The Word Plum* 142
- Sarah N. Cleghorn** *The Golf Links* 144
- Billy Collins** *Introduction to Poetry* 245  
*Twitter Poem* 131  
*Sonnet* 782  
*The Names* 1181
- Countee Cullen** *Incident* 1330
- E. E. Cummings** *Buffalo Bill 's* 324  
*anyone lived in a pretty how town* 809  
*in Just-* 1020
- Kwame Dawes** *Tornado Child* 333
- Emily Dickinson** *I'm Nobody! Who are you?* 766  
*Wild Nights—Wild Nights* 768  
*A Narrow Fellow in the Grass* 856  
*I Like to see it lap the Miles* 932  
*There's a certain Slant of light* 857  
*The name—of it—is "Autumn"* 857
- John Donne** *Holy Sonnet XIV* 188  
*The Bait* 352  
*A Valediction: Forbidding Mourning* 973
- T. S. Eliot** *The Love Song of J. Alfred Prufrock* 297
- Martin Espada** *Bully* 249
- Carolyn Forché** *The Colonel* 1289
- Robert Frost** *The Span of Life* 167  
*The Road Not Taken* 246  
*Stopping by Woods on a Snowy Evening* 269  
*The Pasture* 819  
*Mowing* 820  
*The Wood-Pile* 820  
*The Oven Bird* 821  
*The Need of Being Versed in Country Things* 822  
*The Most of It* 823  
*Design* 824
- Nikki Giovanni** *Love in Place* 978
- Louise Glück** *The School Children* 1021
- Thomas Hardy** *The Man He Killed* 301  
*Transformations* 853  
*The Ruined Maid* 1019
- Joy Harjo** *Vision* 858
- Robert Hayden** *Those Winter Sundays* 1048  
*Frederick Douglass* 1166
- Seamus Heaney** *Blackberry-Picking* 356  
*Digging* 1049
- Robert Herrick** *To the Virgins, to Make Much of Time* 348
- Gerard Manley Hopkins** *God's Grandeur* 853
- A. E. Housman** *The Carpenter's Son* 1283  
*Oh who is that young sinner* 1285
- Langston Hughes** *Harlem* 170  
*Mother to Son* 261  
*I, Too [Sing America]* 359
- Randall Jarrell** *The Death of the Ball Turret Gunner* 191

- John Keats** *Ode on a Grecian Urn* 247  
*On First Looking into Chapman's Homer* 1326
- Galway Kinell** *Blackberry Eating* 354
- Etheridge Knight** *For Malcolm, a Year After* 814
- Yusef Komunyakaa** *Blackberries* 357  
*Facing It* 1180
- Emma Lazarus** *The New Colossus* 1170
- Li-Young Lee** *I Ask My Mother to Sing* 190
- Christopher Marlowe** *The Passionate Shepherd to His Love* 349
- Andrew Marvell** *To His Coy Mistress* 351
- Haki Madhubuti** *The B Network* 1290
- Jill McDonough** *Three a.m.* 1291
- Claude McKay** *If We Must Die* 1286
- Edna St. Vincent Millay** *Love Is Not All: It Is Not Meat nor Drink* 975
- Pat Mora** *Immigrants* 253
- Aurora Levins Morales** *Child of the Americas* 1174
- Thylias Moss** *Tornados* 332
- Howard Moss** *Shall I Compare Thee to a Summer's Day* 342
- nila northSun** *Moving Camp Too Far* 1179
- Daniel Nyikos** *Potato Soup* 933
- Frank O'hara** *Homosexuality* 980
- Sharon Olds** *Rites of Passage* 1024
- Mary Oliver** *The Black Walnut Tree* 859
- Dorothy Parker** *General Review of the Sex Situation* 979  
*Résumé* 1286
- Linda Pastan** *Ethics* 1022
- Marge Piercy** *Barbie Doll* 981  
*To be of use* 1051
- Sylvia Plath** *Blackberrying* 355  
*Daddy* 810
- Sir Walter Raleigh** *The Nymph's Reply to the Shepherd* 350
- Alberto Rios** *Nani* 139
- Edwin Arlington Robinson** *Richard Cory* 1168
- Theodore Roethke** *My Papa's Waltz* 1023
- Christina Rossetti** *After Death* 303  
*Uphill* 1339
- Kay Ryan** *Turtle* 860
- Carl Sandburg** *Chicago* 1046
- Anne Sexton** *Her Kind* 815
- William Shakespeare** *Sonnet 73* 187  
*Sonnet 18: Shall I Compare Thee to a Summer's Day?* 342  
*Sonnet 146* 769  
*Sonnet 130* 772  
*Sonnet 116 (Let me not to the marriage of true minds)* 972
- Percy Bysshe Shelley** *Ozymandias* 1327
- Stevie Smith** *Not Waving but Drowning* 145
- Gary Snyder** *Hay for the Horses* 1047
- Cathy Song** *Stamp Collecting* 183
- Gary Soto** *Oranges* 143
- William Stafford** *Traveling through the Dark* 1331
- A. E. Stallings** *Sestina: Like* 934
- Alfred, Lord Tennyson** *Ulysses* 1328
- Natasha Trethewey** *White Lies* 1025
- Derek Walcott** *A Far Cry from Africa* 1335
- Edmund Waller** *Song (Go, lovely rose)* 773
- Walt Whitman** *I Hear America Singing* 358  
*A Noiseless Patient Spider* 855  
*To a Locomotive in Winter (from Leaves of Grass)* 931
- Marcus Wicker** *Ode to Browsing the Web* 935
- James Wright** *Lying in a Hammock at William Duffy's Farm in Pine Island, Minnesota* 816
- William Carlos Williams** *This Is Just to Say* 141
- Mitsuye Yamada** *To the Lady* 1177
- William Butler Yeats** *Sailing to Byzantium* 1337

## Graphic Fiction

---

- Lynda Barry** *Before You Write* 128
- Tony Carrillo** *F Minus* 520
- R. Crumb and David Zane Mairowitz** *A Hunger Artist* 540
- Will Eisner** *Hamlet on a Rooftop* 529
- Art Spiegelman** *Nature vs. Nurture* 524
- Grant Wood** *Death on the Ridge Road* 518

# Preface to Instructors

*Literature for Composition* is based on the assumption that students in composition or literature courses should encounter first-rate writing—not simply competent prose, but the powerful reports of experience that have been recorded by highly skilled writers of the past and present, reports of experiences that must be shared.

We assume that you share our belief that the study of such writing offers pleasure and insight into life and also leads to increased skill in communicating. Here, at the beginning, we want to point out that the skills we emphasize in our discussions of communication are relevant not only to literature courses but to all courses in which students analyze texts or write arguments.

## What Is New in the Eleventh Edition?

---

Instructors who are familiar with earlier editions will notice that we retain our emphasis on critical thinking and argument. For the convenience of instructors who have used an earlier edition, we briefly summarize here the major changes:

### New Essays, Short Stories, Poems

- Essays by Nicholas Carr (“Is Google Making Us Stupid?”) and George Saunders (“Commencement Speech on Kindness”).
- Short stories by Haruki Murakami (“On Seeing the 100% Perfect Girl...”), Junot Diaz (“How to Date a Brown Girl, Black Girl, White Girl, or Halfie”), Jhumpa Lahiri (“This Blessed House”), Dagoberto Gilb (“Love in L.A.”), and Lan Samantha Chang (“Water Names”), among others.
- Poems by Billy Collins (“Twitter Poem”), Walt Whitman (“To a Locomotive in Winter”), Thylas Moss (“Tornados”), Sylvia Plath (“Blackberrying”), Seamus Heaney (“Blackberry-Picking”), Alberto Rios (“Nani”), and Helen Chasin (“The Word *Plum*”), among others.

### New Thematic Chapter on Technology and Human Identity

- A new Chapter 17 in Part 4, comprised of selections from a mix of classic and contemporary authors, provides a lens through which students can see how technology both informs and impedes our lives. Several stories use science fiction elements to imagine utopian and dystopian futures. Authors in this chapter include Mark Twain, Stephen King, Maria Semple, Ray Bradbury, John Cheever, and Amy Sterling Casil.

### Reimagined Thematic Chapters

- Thematic chapters have been collapsed and combined to promote ease of use and to avoid repetition. Each theme has been carefully cultivated to feature the most representative selections for that theme.

## **New Chapter on Research**

- An extensive new Chapter 10 on research walks students step-by-step through the process, from creating a research plan and selecting a topic to locating and evaluating sources and avoiding plagiarism. Woven throughout the chapter is one student's writing process, culminating with a paper on Emily Dickinson's use of nature imagery.

## **New Chapter on Critical Thinking about Literature**

- A streamlined Chapter 2 provides an overview of critical thinking early in the text, defining the term and discussing the importance of close reading, analysis, and synthesis.

## **New Chapter on Close Reading**

- A revised Chapter 6 on close reading now includes discussions of both paraphrasing and summarizing, complete with new student samples.

## **New Chapter on the Pleasures of Reading, Writing, and Thinking about Literature**

- A revised Chapter 5 designed to help students think productively about their writing, this material has been updated to reflect contemporary writing (such as blogging and texting) and now contains examples from each of the genres represented in the text, complete with a new personal response essay and new selections.

## **New Chapter on Comparison and Synthesis**

- A new Chapter 9 on comparison walks students through drafting and revising to final production of this type of paper, with student samples throughout.

## **New Student Writing Portfolios**

- Part 3 contains four unique, genre-specific student writing portfolios. These self-contained portfolios (located in Chapters 11, 12, 14, and 15) each present one student's writing process step-by-step, from assignment to finished product. Every portfolio is framed with a brief description of the paper "type," a short assignment that defines the writing, and helpful marginal annotations next to each step of the student's writing process, which highlight notable structures and provide guidance for readers to emulate in their own writing.

## **New Checklists**

- Designed to help students produce successful writing, even more checklists are now included in the text at key points in the writing process, including ideas for generating a draft, revising a comparison essay, and evaluating sources for topic "fit."



## More Student Samples of Works-in-Progress

- Throughout the text, every part of the writing process is demonstrated through student models. In addition, Part 3 contains four self-contained, genre-specific student writing portfolios that each showcase one student's writing process for a particular assignment.

## Key Features

Here are the key features of the eleventh edition of *Literature for Composition*.

**Extensive instruction in composition:** Students are guided through the entire process of writing (especially writing arguments), beginning with generating ideas (for instance, by listing or by annotating a text), developing a thesis, supporting the thesis with evidence, and on through the final stages of documenting and editing. Twenty-four sample student essays are included; most are prefaced with the students' preliminary notes, some include first and revised drafts, and some are annotated or otherwise analyzed. Each literary genre chapter includes a new "Student Writing Portfolio" that collects sample materials generated by each step of the writing process, demonstrating how a paper evolves from initial note taking to a final draft.

**Strategies for writing effective arguments:** The eleventh edition focuses on argument and evaluation, not only in the case studies, but also in the discussion topics that follow *every* reading (headed "Joining the Conversation: Critical Thinking and Writing"). We emphasize the importance of questioning one's own assumptions—a key principle in critical thinking—and we also emphasize the importance of providing evidence in the course of setting forth coherent, readable arguments.

**Wide range of literary selections:** The book includes some three hundred selections, ranging from ancient classics such as Sophocles's *Antigone* to works written in the twenty-first century by authors such as Junot Diaz and Jhumpa Lahiri.

**Abundant visual material, with suggestions about visual analysis:** The book is rich in photographs. The images are chosen to enhance the student's understanding of particular works of literature. For example, we include photos of Buffalo Bill and a facsimile of a draft of E. E. Cummings's poem about Buffalo Bill. This edition also remains strong in its representation of graphic fiction.

**Introductory genre anthology:** After preliminary chapters on generating ideas and thinking critically, students encounter chapters devoted to essays, fiction, drama, and poetry.

**Thematic anthology:** The chapters in Part 4 are arranged under eight themes: The World around Us; Technology and Human Identity; Love and Hate, Men and Women; Innocence and Experience; All in a Day's Work; American Dreams and Nightmares; Law and Disorder; and Journeys.

**Case studies:** The three case studies presented in this book ("An Author in Depth") give a variety of perspectives for writing arguments and organizing research: Flannery O'Connor (page 500), William Shakespeare (page 640), and Robert Frost (page 817).

**Extensive material on research and the Internet:** Because instructors are increasingly assigning research papers, the eleventh edition includes material on implementing a productive research plan that incorporates electronic resources, provides up-to-date instruction on evaluating, using, and citing electronic sources, and features a new student research paper that uses electronic resources.

**Checklists:** Twenty-two checklists focus on topics such as revising paragraphs, editing a draft, and using the Internet. Students can use these checklists to become peer readers of their writing.

## Resources for Instructors

---

**Instructor's Manual** with detailed comments and suggestions for teaching each selection. This important resource also contains references to critical articles and books that we have found to be the most useful. ISBN 0134101642

**REVEL™** is Pearson's newest way of delivering our respected content. Fully digital and highly engaging, REVEL™ offers an immersive learning experience designed for the way today's students read, think, and learn. Enlivening course content with media interactives and assessments, REVEL™ empowers educators to increase engagement with the course, and to better connect with students.

With an emphasis on critical thinking and argument, REVEL™ for **Literature for Composition** offers superior coverage of reading, writing, and arguing about literature enhanced by an array of multimedia interactives that prompt student engagement. Throughout REVEL's™ flexible online environment, the authors demonstrate that the skills emphasized in their discussions of communication are relevant not only to literature courses, but to all courses in which students analyze texts or write arguments.

## Acknowledgments

---

We would like to thank the following reviewers, who provided their feedback during the revision of the eleventh edition: Karen Guerin, Bossier Parish Community College; Mary Hubbard, Northwest Arkansas Community College; Jennifer Laufenberg, Bossier Parish Community College; Megan Looney, Northwest Arkansas Community College; Joanna Mann, Northwest Arkansas Community College; Timothy McGinn, Northwest Arkansas Community College; Tabitha Miller, Pitt Community College; Stephanie Noll, Texas State University—San Marcos; John Padgett, Brevard College; and Jennifer Wiley, Pima Community College.

In preparing the first eleven editions of *Literature for Composition*, we were indebted to Cieltia Adams, Elizabeth Addison, Jonathan Alexander, James Allen, Alexander Ames, Kathleen Anderson-Wyman, Larry Armstrong, William D. Atwill, Patricia Baldwin, Mary J. Balkun, Daniel Barwick, David Beach, Daniel Bender, Billie Bennet, Mary Anne Bernal, Phyllis Betz, Kenneth R. Bishop, Margaret Blayney, Bertha Norman Booker, John P. Boots, Paul Keith Boran, Pam Bourgeois, Noelle Brada-Williams, Carol Ann Britt, Jennifer Bruer, Robin W. Bryant, Sharon Buzzard, Kathleen Shine Cain, Diana Cardenas, William Carpenter, Evelyn Cartright, Allan Chavkin, Mike Chu, Alan P. Church, Melinda Cianos, Dennis Ciesielski, Arlene Clift-Pellow,

Walter B. Connolly, Stanley Corkin, Linda Cravens, Morgan Cutterini, Donald A. Daiker, Bruce Danner, Phebe Davidson, Thomas Deans, Beth DeMeo, John Desjarlais, Emily Dial-Driver, John Dobelbower, Ren Draya, James Dubinsky, Gail Duffy, Bill Elliott, Leonard W. Engel, William Epperson, Gareth Euridge, Martin J. Fertig, Shelley Fischer, Elinor C. Flewellen, Kay Fortson, Marie Foster, Donna Friedman, Larry Frost, Loris Galford, Charlene Gill, Esther Godfrey, Dwonna Goldstone, Jessica Beth Gordon, Kim Greenfield, Chris Grieco, Susan Grimland, Debbie Hanson, Dorothy Hardman, Sandra H. Harris, Syndey Harrison, Sally Harrold, Tom Hayes, Keith Haynes, Michael Hennessey, Mary Herbert, Ana B. Hernandez, Maureen Hoag, Allen Hoey, Diane Houston, Elizabeth Howells, Clayton Hudnall, Joyce A. Ingram, Craig Johnson, Michael Johnson, Angela Jones, Kristianne Kalata, Rodney Keller, Beth Kemper, Glenn Klopfenstein, Alison Kuehner, Donya Lancaster, Theresa René LeBlanc, Regina Lebowitz, Margaret Lindgren, John Loftis, Robert Lynch, Maria Makowiecka, Twister Marquiss, Phil Martin, Kate Massengale, Dennis McDonald, Sara McKnight Boone, Delma McLeod-Porter, Linda McPherson, Bill McWilliams, Martin Meszaros, Zack Miller, JoAnna S. Mink, Dorothy Minor, Owen Monroe, Wayne Moore, Charles Moran, Patricia G. Morgan, Nancy Morris, Jonathan Morrow, Christina Murphy, Richard Nielson, Sean Nighbert, David Norlin, Torria Norman, Marsha Nourse, Shanna O'Berry, John O'Connor, Chris Orchard, Phyllis Orlicek, Eric Otto, Suzanne Owens, Janet Palmer, James R. Payne, Stephanie Pelkowski, Elizabeth Gassel Perkins, Don K. Pierstorff, Gerald Pike, Kenneth Poff, Louis H. Pratt, John Prince, Sharon Prince, Michael Punches, David Raymond, Samantha Regan, Bruce A. Reid, Thomas Reynolds, Linda Robertson, Lois Sampson, Terry Santos, Daniel Schierenbeck, Jim Schwartz, Sigmar J. Schwarz, Robert Schwegler, Linda Scott, Herbert Shapiro, William Shelley, David Slater, Janice Slaughter, Martha Ann Smith, Tiga Spitsberg, Judith Stanford, Pam Stinson, Darlene Strawser, Geri Strecker, Jim Streeter, Timothy Stuart, Anthony Stubbs, David Sudol, Beverly Swan, Leesther Thomas, Raymond L. Thomas, Susan D. Tilka, Mary Trachsel, Dorothy Trusock, Billie Varnum, John H. Venne, Mickey Wadia, Nancy Walker, Betty Weldon, Patrick White, Jonathon Wild, Bertha Wise, Arthur Wohlgemuth, Cary Wolfe, Linda Woodson, Sallie Woolf, Kathy J. Wright, Rebecca Wright, Carlson Yost, Dennis Young, and Gary Zacharias.

No book of this kind gets done without a great deal of assistance from the publisher. We received insightful editorial guidance from Joe Terry and Anne Brunell Ehrenworth. Donna Campion (project manager at Pearson) kept things moving smoothly, and Donna Conte expertly copyedited the manuscript. Lois Lombardo (project manager at Cengage) efficiently solved innumerable last-minute problems, and Gina Cheselka handled the difficult job of securing text permissions.

SYLVAN BARNET  
WILLIAM BURTO  
WILLIAM E. CAIN  
CHERYL L. NIXON

This page intentionally left blank

# How to Write an Effective Essay about Literature: A Crash Course

## Chapter Preview

---

After reading this chapter, you will be able to

- Approach the first draft of an essay purposefully
- Revise a draft effectively
- Participate in the peer review process
- Prepare a final draft of an essay

## The Basic Strategy

---

Students have assured us that the following suggestions for writing analytical essays are helpful.

- **Choose a topic and a tentative thesis**, generating an *argument*. Aim to explore concepts that can be interpreted and developed rather than to summarize information.
- **Generate ideas through analysis**, engaging in a process of *inquiry, interpretation, and argument*. For instance, ask yourself inquiring questions such as “Why did the author—a woman—tell the story from the point of view of this male character rather than that female character?” and “Does this story give me some insight into family relationships?” Formulate interpretations based on your best questions and answers.
- **Select and evaluate evidence**, using specific details from the text to develop and support your ideas.
- **Make a tentative outline** of points that you plan to make.
- **Rough out a first draft**, working from your outline (don’t worry about spelling, punctuation, etc.), but don’t hesitate to depart from the outline when new ideas come to you in the process of writing.
- **Make large-scale revisions** in your draft by reorganizing, adding details to clarify and support assertions, or deleting or combining paragraphs.
- **Make small-scale revisions** by revising and editing sentences, and checking spelling and grammar.

- **Revise your opening and concluding paragraphs.** Be certain that they are *interesting*, not mere throat-clearing and not a mere summary.
- **Have someone read your revised draft** and comment on it.
- **Revise again**, taking into account the reader's suggestions. Read this latest version and **make further revisions as needed** so that your thesis—your argument—is evident.
- **Proofread** your final version.

All writers must work out their own procedures and rituals, but the following basic suggestions will help you write effective essays. They assume that you have made annotations in the margins of the literary text and have jotted notes in a journal, on index cards, or in a file of documents on your computer. If your paper involves using sources, consult also Chapter 10, "Research: Writing with Sources."

## Reading Closely: Approaching a First Draft

---

1. **Carefully read and reread the work or works you will write about, annotating as you read.** Read with a pen in hand, and take notes in the margins of the text. Do not hesitate to reread the sections of the work that are most relevant to your subject, jotting down new notes and brainstorming new interpretations.
2. **Keep your purpose in mind.** Although your instructor may ask you, perhaps as a preliminary writing assignment, to jot down your early responses—your initial experience of the work—it is more likely that he or she will ask you to write an analysis in which you will connect details, draw inferences, and argue that such and such is the case. That is, almost surely you will be asked to do more than write a summary or to report your responses; you will be asked to engage with the conceptual ideas raised by the work. You probably will be expected to support a **thesis**, to make a *claim*, and offer an *argument*, for example: "The metaphors are chiefly drawn from nature and, broadly speaking, they move from sky and sea to the earth and to human beings, which is to say that they become closer at hand, more immediate, more personal."
3. **Choose a worthwhile and interesting subject, and work to generate a thesis argument about that subject.** As you determine what you will write about, choose something that interests you and is not so big that your handling of it must be superficial. As you work, shape your topic, narrowing it, for example, from "Characterization in Updike's 'A & P'" to "Updike's Use of Contrasting Characters in 'A & P.'"

Don't expect to have a sound thesis at the very beginning of your working on an essay. The thesis will probably come to you only after you have done some close reading and have stimulated ideas by asking yourself questions. Almost surely you will see that the initial thesis needs to be modified in the light of evidence that you encounter. It might be helpful to think of this writing as creating a *working thesis*, knowing that you will modify, expand, contract, and change the focus of your thesis as your ideas develop. In short, your thesis will evolve in the course of thinking about what you are reading.

An essay that analyzes a work will not only offer an argument but will also support the argument with **evidence**. Even an explication—a sort of line-by-line

paraphrase (see Chapter 6)—presents an argument, holding that the work conveys a certain meaning. Your analysis will break down the whole of the work into parts and investigate the relationships among those parts. Your argument will show off your critical thinking about the literary work, demonstrating how you engage in original interpretation by highlighting meaningful aspects of the text, drawing inferences, connecting details, and extrapolating larger concepts.

In thinking about your purpose, remember, too, that your **audience** will, in effect, determine the amount of detail that you must give. Although your instructor may, in reality, be your only reader, probably you should imagine that your audience consists of people like your classmates—intelligent but not especially familiar with the topic on which you have recently become a specialist. In putting yourself into the shoes of your imagined readers, think of reasonable objections the readers might raise, and respond appropriately to these objections.

**4. Keep looking at the literary work you are writing about, jotting down brainstorming notes on all relevant matters.**

- You can generate ideas for writing about the issues raised by essays, stories, plays, and poems by asking yourself questions such as those given in the Checklists on pages 419–20, 455–57, 525–27, 554–55, and 783–85.
- As you look and think, reflect on your observations, and record them.
- As you look and think, move beyond plot summary and information-based reading. Move toward engagement with the concepts—the most compelling ideas, issues, and concerns—raised by the literary work.
- When you have an idea, jot it down as a marginal annotation on the book or on a Post-it note attached to the margin of the book page. Don't assume that you will remember your ideas when you begin writing. Develop a strategy for collecting ideas that move beyond marginal annotations, allowing your notes to become more detailed and interpretive. Many people will keep a journal to jot down brainstorming ideas, develop a system of using 4-by-6-inch index cards, or take notes in electronic files on a laptop or iPad or similar tablet device.
- As you develop your note-taking and brainstorming record, embed organizational techniques within it. For example, if you use index cards, put only one point on each card, and write a brief caption on the card (e.g., “Significance of title,” or “Night = death???”). Later you can arrange the cards so that relevant notes are grouped together. Similarly, if you take brainstorming notes in a journal, leave room to label each page or document; if you take notes on a computer, create a system of clearly labeled files and folders.
- Become comfortable rereading your own notes and marking them up. Circle or highlight your best ideas. Jot down more notes next to your original notes, continuing to develop your thinking.

**5. When you are taking notes from secondary sources, do not simply highlight or photocopy.**

- Take brief notes, *summarizing* important points and jotting down your own critiques of the material.
- Read the material analytically, thoughtfully, and with an open mind and a questioning spirit.
- When you read in this attentive and tentatively skeptical way, you will find that the material is valuable not only for what it tells you but also for the ideas that you yourself produce in responding to it.



6. **Sort out your notes, putting together what belongs together.** The process of rereading and rethinking your own ideas allows you to hone and strengthen your ideas as you organize them. As a first step, create groupings of like ideas. Three notes about the texture of the materials of a building, for instance, probably belong together. Note cards can easily be rearranged to bring connected ideas together. If you are working on a computer, cut and paste similar ideas into one document or one subsection of a document. If you are taking notes in a journal, skim through your earlier notes, and rewrite connected ideas on a fresh page. As you select your best ideas, set aside your weakest ideas. Don't hesitate to delete ideas, moving them into a different file, knowing that you can always return to them later. Reject notes that are irrelevant to your topic.
7. **Organize your notes into a reasonable sequence.** Your notes contain ideas (or at least facts that you can think about); now the notes have to be put into a coherent sequence. Think of the relationships among your ideas: Is one idea the overarching idea and must come first? Does one idea lead to the next, creating a sequence? Does one idea offer a minor observation and might best become a subpoint presented "under" a more important argument? Does one idea rely on information that is presented in another section and thus could come later in the argument? When you have made a tentative arrangement, review it; you may discover a better way to group your notes, and you may even want to add to them. If so, start reorganizing.

A tripartite organization for your analytical essay usually works. For this structure, tentatively plan to devote your opening paragraph(s) to a statement of the topic or problem and a proposal of your hypothesis or thesis. The essay can then be shaped into three parts:

- a *beginning*, in which you identify the work(s) that you will discuss, giving the necessary background and, in a sentence or two, setting forth your underlying argument, your thesis;
- a *middle*, in which you develop your thesis in a series of well-organized paragraphs, chiefly by explaining the ideas central to your argument, by offering evidence, and by taking account of possible objections to your argument; and
- a *conclusion*, in which you wrap things up, perhaps by giving a more general interpretation or by setting your findings in a larger context.

In general, organize the material from the simple to the complex in order to ensure intelligibility. For instance, if you are discussing the structure of a poem, it will probably be best to begin with the most obvious points and then to turn to the subtler but perhaps equally important ones. Similarly, if you are comparing two characters, it may be best to move from the most obvious contrasts to the least obvious. When you have arranged your notes into a meaningful sequence, you have begun a key step: dividing your material into paragraphs.

8. **Get it down on paper.** Most essayists find it useful to jot down some sort of **outline**, a map indicating the main idea of each paragraph and, under each main idea, supporting details that give it substance. An outline will help you to overcome the paralysis called "writer's block" that commonly afflicts professional as well as student writers. It does not necessarily have to be anything formal, with capital and lowercase letters and Roman and Arabic numerals, but merely key phrases jotted down in some sort of order. We provide numerous examples of jotted notes and outlines that lead to a rough draft and then a polished essay.

A page of paper with ideas listed in some sort of sequence, however rough, ought to encourage you. You will discover that you do have something to say. And so, despite the temptation to sharpen another pencil, surf the Internet, or have another cup of coffee, follow the advice of Isaac Asimov, author of 225 books: “Sit down and start writing.”

If you do not feel that you can work from notes and a rough outline, try another method: Get something down on paper, writing (in a journal or on a computer) freely, sloppily, automatically, or whatever, but allowing your ideas about what the work means to you and how it conveys its meaning—rough as your ideas may be—to begin to take visible form. If you are like most people, you cannot do much precise thinking until you have committed to paper at least a rough sketch of your initial ideas. At this stage, you are trying to find out what your ideas are, and in the course of getting them down on paper, you will find yourself generating new ideas. We *think* with words. Capture your ideas in words, and then turn them into phrases and sentences. Later you can push and polish your ideas into shape, perhaps even deleting all of them and starting over, but it is a lot easier to improve your ideas once you see them in front of you than it is to do the job in your head. On paper, one word leads to another; in your head, one word often blocks another.

You may realize, as you near the end of a sentence, that you no longer believe it. Okay; be glad that your first idea led you to a better one, and pick up your better one and keep going with it. What you are doing, by trial and error, is moving not only toward clear expression but also toward sharper ideas and richer responses.

### ✓ CHECKLIST: *Generating Ideas for a Draft*

*Have I asked myself the following questions?*

- Have I double-checked my assignment, knowing what the purpose of my reading and writing is?
- Am I engaged in an active reading process? Have I read and reread the literary work that I am writing about?
- Have I annotated the literary work and written down brainstorming notes?
- Have I selected an interesting subject for my paper? Can I start to generate a working thesis for my paper, knowing that I will continue to revise it?
- Do my notes move beyond recording information and start to engage with conceptual ideas?
- Am I capturing my best ideas in my notes? Have I generated notes that explore the most compelling issues and concerns raised by the literary work?
- Are my note-taking techniques efficient? Do my notes allow me to sort and organize my ideas?
- Can my notes be organized into a sequence that has a beginning, a middle, and an end?
- Can I develop an outline from my notes, mapping the main idea of each paragraph and the supporting evidence that will be presented in each paragraph?
- Have I gotten ideas down on paper, no matter how rough they are? Can I move my ideas from words to phrases to sentences?
- Can I collect and reflect on my annotations, brainstorming notes, thesis, and outline, and start drafting my paper?

## Writing and Revising: Achieving a Readable Draft

Good writing is *rewriting*. The evidence? Heavily annotated drafts by Chekhov, Keats, Hemingway, Tolstoy, Woolf—almost any writer you can name. Of course, it is easy enough to spill out words, but, as the dramatist Richard Sheridan said 200 years ago, “Easy writing’s curst hard reading.” Good writers find writing is difficult because they care; they care about making sense, so they will take time to answer reasonable objections to their arguments and to find the exact words that will enable them to say precisely what they mean so that their readers will understand their key ideas in the right way. And they care about holding a reader’s attention; they recognize that part of their job is to be interesting.

1. **Keep looking and thinking**, asking yourself questions and providing tentative answers, searching for additional material that strengthens or weakens your main point, and taking account of it in your outline or draft. As you return to the literary work and your outline, continue to add more ideas to it. Your draft will grow organically out of these notes.
2. **Continue to hone your thesis and develop your argument**. Generate a thesis that captures your main argument, making sure that your thesis engages with the most important conceptual ideas that you want to explore and makes a claim about those ideas. Your thesis paragraph should preview your development of your argument. Continue to revise your thesis as your paper evolves.

Now is probably the time to think about a title for your essay. It is usually a good idea to let your reader know what your topic is—which works of literature you will discuss—and what your approach will be. For instance, your topic might be Kate Chopin’s “*Désirée’s Baby*”—a story about the response to a white woman who gives birth to a mixed-race infant—and your approach might be that the story’s theme of racial prejudice is still meaningful today. At this stage, your title is still tentative, but thinking about the title will help you to organize your thoughts and to determine which of your notes are relevant and which are not. Rather than the title “Chopin’s Story about Race,” a title “Chopin’s ‘*Désirée’s Baby*’ and Lessons about Racial Prejudice and Ignorance” starts to capture your unique ideas about the work. Remember, the title is the first part of the paper that your reader encounters. You will gain the reader’s goodwill by providing a helpful, interesting title.

3. **With your outline or draft in front of you, write a more lucid version of your paper**, checking your notes for fuller details. If you wrote your draft on a computer, do not revise it on screen. Print a hard copy, and revise it with a pen or pencil. You need to read the essay more or less as your instructor will read it. True, the process of revising by hand takes more time than revising on a computer, but time is exactly what you need to devote to the process of revision. Time spent developing and clarifying your ideas is time well spent; it will save you time in the later stages of finalizing and editing the draft. When you wrote your first draft, you were eager to find out what you thought, what you knew, and what you did not know. Now, in the revising stage, you need to write slowly, thoughtfully. Later, you will type the handwritten revisions into the computer.

When you are revising an early draft, it is probably best to start by concentrating on *large-scale revisions*—reorganization and additions (for instance, you may now see that you need to define a term, or to give an example, or to quote further from the work that you are discussing). You will probably also make substantial deletions because you will now see that some sentences or paragraphs, although interesting, are redundant or irrelevant.

Although it is best to start with large-scale revisions (what teachers of composition somewhat grandly call “global revision”), the truth is that when most writers revise, whether they are experienced or inexperienced, they do not proceed methodically. Rather, they jump around, paying attention to whatever attracts their attention at the moment, like a dog hunting for fleas—and that is not a bad way to proceed. Still, you might at least plan to work in the following sequence:

- **Introductory and concluding sections:** Make sure that your title and opening paragraph(s) give your readers an idea of where you will be taking them. Is your thesis evident? Your concluding paragraph should tell them where they’ve been. Is your concluding paragraph conclusive without being merely repetitive?
- **Organization:** If some of your material now seems to be in the wrong place, move it by cutting and pasting. The Golden Rule is “Put together what belongs together.” Make sure your ideas have a logical sequence or follow a natural flow in which one idea leads to the next.
- **Development:** Your ideas should not be repetitive and should not remain surface level. Rather, you should be presenting new but related ideas that add layers of depth and insight to your thesis.
- **Evidence:** Make sure that your assertions are supported by evidence and that the evidence is of varying sorts, ranging from details in the works to quotations from appropriate secondary sources.
- **Counterevidence:** Consider the objections that a reasonable reader might raise to some or all of your points, and explain why these objections are not substantial.
- **Coherence in sentences, in paragraphs, and between paragraphs:** Usually, this is a matter of adding transitional words and phrases (*furthermore, therefore, for instance, on the other hand*).
- **Tone:** Your sentences inevitably convey information not only about your topic but also about yourself. Do the sentences suggest stuffiness? Or are they too informal, too inappropriately casual?
- **Editorial matters:** Check the spelling of any words that you are in doubt about, check the punctuation, check sentence structure, and check the form of footnotes and bibliography (list of works cited).

If you find that some of your earlier notes are no longer relevant, eliminate them, but make sure that your argument flows from one point to the next. It is not enough to keep your thesis in mind; you must keep it in the reader’s mind. As you write, your ideas will doubtless become clearer, and some may prove to be poor ideas. (We rarely know exactly what our ideas are until we write them down on paper or on the computer. As the little girl said, replying to the suggestion that she should think before she speaks, “How do I know what I think until I see what I say?”) Not until you have written a draft do you really have a strong sense of what you feel and know and of how good your essay may be.

At this point, you can engage in a practice termed “reverse outlining.” You read your draft and pull an outline out of it, in order to make sure that the draft is reasonably organized. A reverse outline works to capture what is actually written on the page. Jot down, in sequence, each major point and each subpoint as it is written in the draft. You may find that some points need amplification, that you have forgotten a key point, or that a point made on one page really ought to go on another page.

Later you will concern yourself with *small-scale revisions* (polishing sentences, clarifying transitions, varying sentence structure if necessary, checking spelling and documentation).

4. **After a suitable interval, preferably a few days, again revise the draft.** To write a good essay, you must be a good reader of the essay that you are writing. (We are not talking at this stage about proofreading or correcting spelling errors). Van Gogh said, “One becomes a painter by painting.” Similarly, one becomes a writer by writing—and by rewriting and revising. In revising their work, writers ask themselves many questions:
- Do I mean what I say?
  - Do I say what I mean? (Answering this question will generate other questions: Do I need to define my terms? Do I need to add examples to clarify? Do I need to reorganize the material so that a reader can grasp it?)

**A Rule for Writers:** Put yourself in the reader’s shoes to make sure not only that the paper has an organization but also that the organization will be clear to your reader. If you imagine a classmate as the reader of the draft, you may find that you need to add transition words (*for instance, on the other hand*), clarify definitions, and provide additional supporting evidence.

During this part of the process of writing, read the draft in a skeptical frame of mind. You engaged in critical thinking when you made use of the literary work and any secondary sources; now apply the same questioning spirit to your own writing. In taking account of your doubts, you will probably unify, organize, clarify, and polish the draft.

*Reminder:* If you have written your draft on a computer or a tablet, do *not* try to revise it on screen. Print the entire draft, and then read it—as your reader will be reading it—page by page, not screen by screen. Almost surely you will detect errors in a hard copy that you miss on screen. Only by reading the printed copy will you be able to see if, for instance, the ideas on page two are repeated on page four.

5. **With your draft in near-final form, turn to editing for correctness.** After producing a draft that seems good enough to show to someone, writers engage in yet another activity: They edit. **Editing** includes such work as checking the accuracy of quotations by comparing them with the original, checking a dictionary for the spelling of doubtful words, and checking a handbook for doubtful punctuation—for instance, whether a comma or a semicolon is needed in a particular sentence.

### ✓ CHECKLIST: *Writing and Revising a Draft*

*Have I asked myself the following questions?*

- Does the draft fulfill the specifications (e.g., length, scope) of the assignment?
- Does the draft have a thesis—a central focusing argument that gives my paper a purpose?
- Is the title interesting and informative? Does my title create a favorable first impression?
- Are the early paragraphs engaging, and do they give the reader a good idea of what will follow, naming the works of literature, the approach, and the argument?
- Are key concepts explained clearly and then developed with supporting observations, insights, and analysis?
- Is the organization clear, reasonable, and effective? Can I check the organization by making a quick reverse outline?
- Are arguable assertions supported with evidence? Is the evidence explained?
- Are my readers kept in mind, for instance, by defining terms that they may be unfamiliar with? Are possible objections faced and adequately answered?
- If quotations are included, are they introduced rather than just dumped into the essay? Are quotations as brief as possible? Might summaries (properly credited to the sources) be more effective than long quotations?
- Are *all* sources cited, including Internet material?
- Does the final paragraph nicely round off the paper, or does it merely restate—unnecessarily—the obvious?
- Does the paper include whatever visual materials the reader may need to see?

## Revising: Working with Peer Review

Almost all professional writers get help—from friends, from colleagues, and especially from editors who are paid to go over their manuscripts and call attention to matters that need clarification. If possible, get a fellow student to read your manuscript and give you his or her responses. Do not confuse this sort of help—recommended by all instructors—with plagiarism, which is the unacknowledged use of someone else's words or ideas. Your reader is not rewriting the paper for you but merely suggesting that (for instance) your title is misleading, that here you need a clear example, that there you are excessively repetitive, and so forth. If you are unfamiliar with the process of peer review and uncertain about the nature of plagiarism, we urge you to read the discussions on pages 403-04.

If peer review is a part of the writing process in your course, the instructor may arrange for writing workshops to be held in or out of class. The instructor may also distribute a guide for peer review that offers suggestions and questions. The preceding checklist is an example of such a guide.